J.S. BACH THE PEASANT CANTATA 212

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THE PEASANT CANTATA

#212

English Version
by
J. Michael Diack
Arranged
by
Harry Edgar Baker

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PATERSON'S PUBLICATIONS, LTD.

Printed in Scotland.

#515

J. S. BACH

THE PEASANT CANTATA

English Version by
J. MICHAEL DIACK

Arranged for
Soli and Chorus by
HARRY EDGAR BAKER

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NOTE.

THE PEASANT CANTATA was written and performed in 1742 as an act of homage to Carl Heinrich von Dieskau on his becoming "Lord of the Manor." The libretto, supplied by Picander, deals with the rejoicing of the villagers and their congratulations and good wishes to the new laird and his wife. Many folk-melodies are introduced, and most of the numbers are based on merry country dance-tunes.

In the original version, owing no doubt to the limitations of the special occasion, only two voices are used, the opening and final numbers being duets. The new version has been arranged for two soloists and chorus, and in this form should prove an acceptable addition to the repertoire of choral societies.

Time of performance—about 45 minutes.

The additions in small notes will be found to add considerably to the effectiveness of the work when performed as an Operetta.

Please apply to the Performing Rights Society, Ltd., 33 Margaret Street, London, W.1., for the Terms to perform this work.

SUGGESTIONS FOR STAGE PERFORMANCE.

Village Scene. Spring Time. Peasant Costumes.

THE Solo parts may be divided between two Sopranos and three Baritones as follows :—1st Soprano, Nos. 3, 13, 14, 21 ; 2nd Soprano, Nos. 7, 8, 9, 17, 23 ; 1st Baritone, Nos. 3, 9, 15, 19, 20, 21 ; 2nd Baritone, Nos. 5, 6 ; 3rd Baritone, Nos. 11, 12, 23.

In addition to the simpler movements by the Chorus, a selected number of dancers may take part in Nos. 4, 8, 18 and 20, and the Preludes and Interludes of Nos. 10 and 14.

The Ballet, music for which has been selected from Bach's works and arranged for small orchestra, may come either after No. 21 or after the final chorus. The music for the Ballet will be found in "Dance Movements from Bach," price 2s 6d ; first 7 numbers.

Time of performance, with Ballet, about one hour.

A small fee is charged for Stage Performances.

Index.

		Page.
Overture.		5
Chorus.	Good neighbours all.	8
Recit.	Come, Kitty.	11
Chorus.	Spring comes laughing.	12
Recit.	Our master we all respect.	16
Aria. *(Bass.)*	Of the factor you had best beware.	16
Recit.	Enough of him!	19
Aria. *(Soprano.)*	Happy is the land.	19
Recit.	Our master thinks of old and young.	22
Chorus.	Good cause have we.	23
Recit.	And now I ask you all.	28
Aria. *(Bass.)*	Fifty florins seem a lot.	29
Recit.	One moment, please!	30
Aria. *(Soprano.)*	Of flowers the fairest.	31
Recit.	Thank goodness that is over.	36
Chorus.	If fortune had made me the master.	37
Recit.	And I were the lady so fair.	43
Chorus. *(Female Voices.)*	Hey derry, down derry.	44
Recit.	Perhaps you're right!	46
Aria. *(Bass.)*	Good fellows, be merry.	46
Recit.	And now I think we've had enough.	53
Chorus. *(Male Voices.)*	And now 'tis time to go.	53
Recit.	Lead on! I follow.	57
Chorus.	Now let us to the bagpipe's sound.	58

The Peasant Cantata.

J. S. BACH.
(1685 – 1750.)

No. 1. Overture.

Presto.

PIANO.

f

p

A *Scherzando.*

f

B Andante.

p

pp

f

C Allegro.

p

f

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p

f

p

f

rit.

D

Adagio.

f

R.H.

L.H.

p

f

p

f

f

p

f

E

Allegro.

F Presto.

P. C.

No. 2. Chorus. "Good neighbours all."

Allegro moderato.

Sop.

Cont.

Ten.

Bass.

1. Good
2. He

Allegro moderato.

mf

tr

neighbours all, come join with us In mer - ry dance and song; Let
wish-es us to cel - e - brate With him this hap - py day; To

neighbours all, come join with us In mer - ry dance and song; Let
wish-es us to cel - e - brate With him this hap - py day; To

neighbours all, come join with us In mer - ry dance and song; Let lads and
wish-es us to cel - e - brate With him this hap - py day; To do no

neighbours all, come join with us In mer - ry dance and song; Let
wish-es us to cel - e - brate With him this hap - py day; To

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lads and lass-es gath-er round To swell the hap-py throng. To
do no work, but eat and drink, And he the bill will pay; So

lads and las-es gath-er round To swell the hap-py throng. To
do no work, but eat and drink, And he the bill will pay; So

lass - - es gath-er round To swell the hap-py throng. To our good
work but eat and drink, And he the bill will pay; So loud-ly

lads and lass-es gath-er round To swell the hap-py throng. To
do no work, but eat and drink, And he the bill will pay; So

our good laird and mas-ter dear All hon-our we would show, For
loud-ly let the pi-pers play And give us of their best, Let

our good laird and mas-ter dear All hon - - our we would show, For
loud-ly let the pi-pers play And give _____ us of their best, Let

laird _____ and mas-ter dear All hon - - our we would show, For
let _____ the pi-pers play And give _____ us of their best, Let

our good laird and mas-ter dear All hon-our we would show, For he is ev-er
loud-ly let the pi-pers play And give us of their best Let fiddlers too take

P. C.

D. S.
(for 2nd Verse.)

he is ev - er kind to us, And that right well we know.
fidd - lers too take up the strain, And we will do the rest.

he is ev - er kind to us, And that right well we know.
fidd - lers too take up the strain, And we will do the rest.

he is ev - er kind to us, And that right well we know.
fiddlers too take up the strain, And we will do the rest.

kind, — he is kind to us, And that right well we know.
up, — take up the strain, And we will do the rest.

D. S.

tr

f

P. C.

No. 3. Recitative.

BASS. *SOPRANO.*

Come, Kit-ty, will you choose your mate to day? Indeed, I can-not

tell; of this be sure, the mate I choose, and when I choose, does not con-cern you. Hey ding a ding a

(*Chorus*)

a tempo

mf

BASS.

ding a ding a ding, Sweet lov - ers love the Spring. Now cease, I pray; our master's eyes are sharp. Nay!

there is nought to fear. Right well our master knows, and no one bet-ter, how sweet, how

dolce

p

(*Ten. with Sop.*) If master may a - woo - ing go, then Jack may do so too.

sweet, how sweet it is to love.

(*Bass with Altos*) If master may a wooing go, then Jack may do so too.

a tempo

f

No.4. Chorus "Spring comes laughing"

J.S.BACH.

Words by J.MICHAEL DIACK.

Arranged by H.E. BAKER

Moderato.

p

Sop. *mf*

1.Spring comes laughing o'er the hill, o'er the hill, Crowned with wreaths of

Con. 2. Let us then be blithe and gay, blithe and gay, Ere the spring has

p *mf*

1.Spring comes laughing o'er the hill, o'er the hill, Crowned with wreaths of

Ten. 2. Let us then be blithe and gay, blithe and gay, Ere the spring has

1.Spring comes laughing o'er the hill, o'er the hill, Crowned with wreaths of

2. Let us then be blithe and gay, blithe and gay, Ere the spring has

Bass.

1. Spring comes laugh - ing o'er the hill, o'er the hill, Crowned with wreaths of

2. Let us then be blithe and gay, blithe and gay, Ere the spring has

mf *p* *mf*

p *pp*

daff-o - dil Spring comes laugh-ing o'er the hill, o'er the hill,

passed a - way; Let us then be blithe and gay, blithe and gay,

daff-o - dil Spring comes laugh-ing o'er the hill, o'er the hill,

passed a - way; Let us then be blithe and gay, blithe and gay,

daff-o - dil Spring comes laugh-ing o'er the hill, o'er the hill,

passed a - way; Let us then be blithe and gay, blithe and gay,

daff-o - dil Spring comes laugh - ing o'er the hill, o'er the hill,

passed a - way; Let us then be blithe and gay, blithe and gay,

p *pp*

p

Crowned with wreaths of daff-o - dil,
Ere the spring has passed a-way;

Crowned with wreaths of daff-o - dil.
Ere the spring has passed a-way;

Crowned with wreaths of daff-o - dil.
Ere the spring has passed a-way;

Crowned with wreaths of daff-o - dil.
Ere the spring has passed a-way;

mf

Now it is the time for sport - ing,
Youth and plea - sure go to - geth - er,

Now it is the time for sport - ing,
Youth and pleasure go to - geth - er,

Now it is the time for
Youth and pleasure go to -

Now it is the time for sport - ing,
Youth and pleasure go to - geth - er,

mf

Lads and lass - ies go a - court - ing,
Hap-py hearts and sun-ny weath - er,

Lads and lassies go a - court - ing,
Hap - py hearts and sun-ny weath - er,

sport - ing,
- geth - er,

Lads and lassies go a -
Hap-py hearts and sunny

court - ing, And the birds sing their
weath - er Soon our hearts, soon our

Lads and lassies go a-court - ing,
Happy hearts and sun-ny weath - er,

And the birds on ev -'ry tree
Soon will come the winter's cold,

And the birds on ev - 'ry tree
Soon will come the win - ter's cold,

And the birds on ev -'ry tree
Soon will come the winter's cold,

Sing their sweet - est mel - o - dy. Now it is the
Soon our hearts grow dull and old. Youth and pleas - ure

Sing their sweet - est mel - o - dy. Now it is the
Soon our hearts grow dull and old. Youth and pleas - ure

sweet - - est mel - o - dy.
hearts grow dull and old.

Sing their sweet - est mel - o - dy. Now it is the time for
Soon our hearts grow dull and old. Youth and pleasure go to -

time for sport - ing, Lads and lass - es go a - court - ing,
go to - geth - er, Hap - py hearts and sun - ny weath - er,

time for sport - ing, Lads and lass - es go a - court - ing,
go to - geth - er, Hap - py hearts and sun - ny weath - er,

Now's the time for sport - ing, Lads and lass - ies
Youth and plea - sure go to - geth - er, Hap py hearts and

sport - ing, Lads and lass - es go a - court - ing,
- geth - er, Hap - py hearts and sun - ny weath - er,

mf

And the birds on ev -'ry tree Sing their sweet - est
Soon will come the wint-er's cold, Soon our hearts ___ grow

And the birds on ev - - 'ry tree Sing their sweet - est
Soon will come the wint - - er's cold, Soon our hearts ___ grow

go a - court-ing, And the birds sing their sweet - - est
sun - ny weather; Soon our hearts, soon our hearts ___ grow

And the birds on ev -'ry tree Sing their sweet - est
Soon will come the winter's cold, Soon our hearts ___ grow

mf

D. C.
(for 2nd V.)

mel - o - dy.
dull and old.

mel - o - dy.
dull and old.

mel - o - dy.
dull and old.

mel - o - dy.
dull and old.

D. C.

P. C.

No. 5. Recitative.

BASS.

Our mas - ter, we all re - spect, but Jasper, his grasping factor, quick as a

flash is down up-on us; and if he cannot find a fault, be sure he'll make one.

*No. 6. Aria "Of the factor you had best beware."

BASS.

Moderato.

Of the fac-tor you had best be-ware, Lest he trap you ere you

(Chorus unison 2nd time)

mf

are a - ware, yes Of the fac - tor you had best be - ware,

pp

Of the fac - tor you had best be - ware,

*Soloist sings through twice, Chorus joining in second time as indicated.

P. C.

Lest he trap you ere you are a - ware. Give him but the chance,

Lest he trap you ere you are a - ware.

(*Ladies*) (*Men*)

Give him but the chance, give him but the chance, Give him but the chance,

he will make you dance, Though you may not like the mel - o - dy His

pipes will play.

(*Chorus* ***pp*** *unison*)

Give him but the chance, Give him but the chance,

he will make you dance,

Give him but the chance, he will make you

Though you may not like the mel - o - dy his pipes will play.

(Ladies) (Men) (Ladies)

He will make you dance. He will make you dance.

dance, will make you dance, He will make you

(Men) (Men)

dance. he will make you dance, Though you may not like the

(Ladies) Though you may not like the mel - o - dy his

mel - o - dy His pipes will play.

pipes will play.

(All unison)

Though you may not like the mel - o - dy his pipes will play.

D.C.

P. C.

No. 7. Recitative.

SOPRANO.

Enough of him! His lordship will some day find him out and turn him to the right-a-bout. Your

cud-gels then a tune will play to hast-en his de-par-ture.

No. 8. Aria "Happy is the land."

SOPRANO.

Andante.

mf

Hap - py is the

land ruled by kind - ly hand,

Hap - py is the land ruled by

kind - - - - ly hand. Where sweet con -

- tent is found, Where joy and peace a-bound, Such a

land is ours. Hap - py

is the land ruled by kind - ly hand.

By na - ture rich - ly blest,

From war and strife at rest, Hap - py

is the land, By na - ture rich - ly blest, From war and

strife at rest, Hap - py is our land.

P. C.

No. 9. Recitative.

BASS.

Our mast-er thinks of old and young, and well do I re -

- mem - ber that at the last re - crui - ting time the ser - geant

SOPRANO or TENOR.

left us as he found us. As for our rent and tax - es, he

leaves us to pay them at our lei - sure.

*No. 10. Chorus "Good cause have we"

Allegro moderato.

f

mf

p

cresc.

*This page may be omitted.

f

Good cause have we to thankful be For
Most thoughtful-ly, he lets us pay Our

f

Good cause have we to thankful be For
Most thoughtful-ly, he lets us pay Our

f

Good cause have we to thankful be For
Most thoughtful-ly, he lets us pay Our

f

Good cause have we to thankful be For
Most thoughtful-ly, he lets us pay Our

such a worth-y mas-ter.
tax-es at our leis-ure;

mf

Good cause have we
Most thoughtful-ly

such a worth-y mas-ter.
tax-es at our leis-ure;

Good cause have we
Most thoughtful-ly

such a worth-y mas-ter.
tax-es at our leis-ure;

Good cause have we
Most thoughtful-ly

such a worth-y mas-ter.
tax-es at our leis-ure;

Good cause have we
Most thoughtful-ly

mf

to thankful be
he lets us pay

For such a worthy mas - ter.
Our tax-es at our leis - ure;

to thankful be
he lets us pay

For such a worthy mas - ter.
Our tax-es at our leis - ure;

to thankful be
he lets us pay

For such a worthy mas - ter.
Our tax-es at our leis - ure;

to thankful be
he lets us pay

For such a worthy mas - ter.
Our tax-es at our leis - ure;

To our faults a lit-tle blind, ___ In our troub - les ___
And if tax - es must be paid, ___ Then the ligh - ter

To our faults ___ a lit - tle blind, ___ In our troub - les
And if tax - es must be paid, ___ Then the ligh - ter

To our faults a lit - - tle blind,
And if tax - es must ___ be paid,

To our faults a lit-tle blind, ___ In our troub - les
And if tax - es must be paid, ___ Then the ligh - ter

P. C.

ev - er kind, He is a friend and past - or.
they are made, The great-er is our pleas - ure.

ev - er kind, He is a friend, He is a friend and
they are made, The great - - er, The great - er is our

In our troub - les ev - - - er kind, He is a friend and
Then the light er they are made, The great-er is our

ev - er kind, He is a friend and past - or.
they are made, The great - er is our pleas - ure.

To our faults a lit - tle blind, In our troub-les
And if tax - es must be paid, Then the ligh - ter

past - or. In our troub - les ev - er
pleas - ure. Then the light - er they are

past - or. In our troub - les ev - er
pleas - ure. Then the light - er they are

In our
Then the

D. S.
for 2nd Verse.

ev - er kind, He is a friend and past - or.
they are made, The greater is our pleas - ure.

kind, ___ He is a friend, He is a friend and past - or.
made, ___ are made, The great-er is our ___ pleas - ure.

kind ___ He is ___ a friend and past - or.
made ___ The great - - er is ___ our pleas - ure.

troub - les kind, ___ He is a friend and past - or.
great - er, Then ___ the great-er is our pleas - ure.

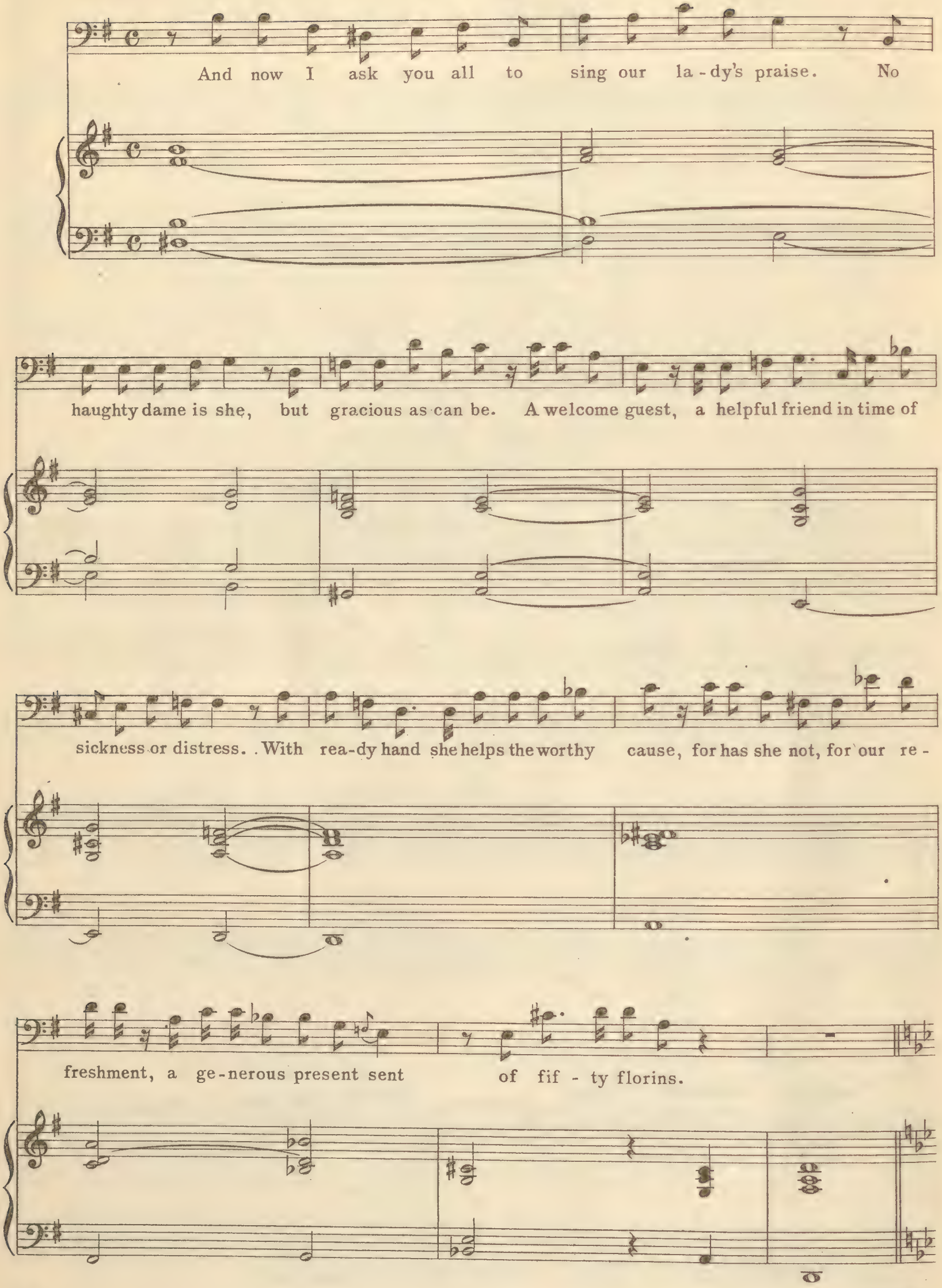
D. S.
for 2nd Verse.

p

cresc.

No. II. Recitative.

BASS.



No. 12. Aria. "Fifty florins seem a lot."

BASS.

1. Fif - ty flo - rins seem a lot, But in food and wine they
2. Life at best is hard e-nough, What with work and care and

mf

soon will go; Still it mat - ters not a jot;
scan-ty pay, Out of bed, you're in the rough,

Glad-ly take the goods the gods bestow. Dark the fu - ture lies be-fore,
And till bedtime there you've got to stay. Still we'll sing and ban-ish care,

Who can tell what is in store, So we'll spend her gift with pleas - ure;
Of the good things take our share, Drain the cup and thank the giv - er.

Drain the fif-ty flo-rins, fif-ty, fif-ty flo-rins meas - ure. *
Now henceforward and for ev-er, ev-er, ev-er, ev - er.

p

* *At this point the male chorus may join in with the same words and melody as the previous nine bars.*

P. C.

Dark the future lies be - fore, Who can tell what is in store,
Still we'll sing and banish care, Of the good things take our share,

So we'll spend her gift with pleas - - - ure, Drain the fif-ty flo-rins meas-ure.
Drain the cup and thank the giv - - - er, Now, henceforward and for - ev - er.

D.C.

f

No. 13. Recitative.

SOPRANO.

One moment, please! Before we turn our thoughts to dancing, pray give me your at -

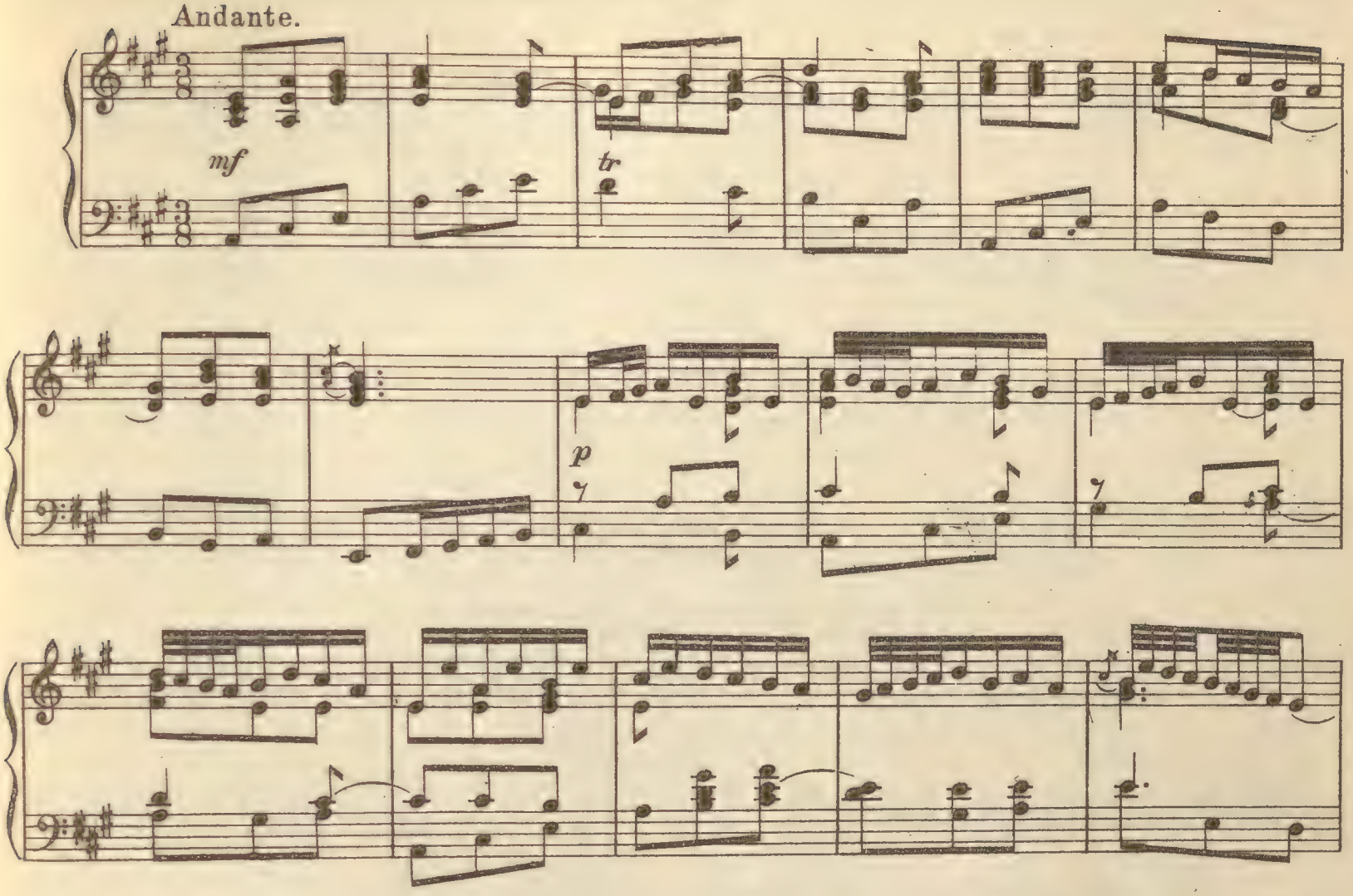
- tention, and I will sing a song in honour of our future lord and master.

P. C.

No. 14. Aria. "Of flowers the fairest."

SOPRANO SOLO AND CHORUS.

Andante.



Of flow'rs the fair - - est, of gems the rar - - est,

p

Sweet as the blos - - som on the tree, Of

flow'rs the fair - est, Of gems the rar - est, Sweet

(*Ladies humming melody of previous eight bars*)

as the blos - - som on the tree;

Our la - dy's treas - - ure, her hope and pleas - - ure,

Soft - ly lies rest - ing on ___ her knee. Our

la - - dy's treas - ure, her hope ___ and pleas - ure, Soft -

(Ladies humming melody of previous eight bars)

- - ly lies rest - ing on ___ her knee.

poco marc.

* *These eight bars may be omitted.* *In the School Version there is a cut from here to top of p. 35.*

P. C.

(*Ladies Chorus in unison*)

Of flow'rs the fair - est, of gems the rar - est,

mf

Sweet as the blos - som on the tree.

* (*Soloist*)

Our la - dy's treas - ure, her hope and

poco marc.

pleas - ure, Soft - ly lies rest - ing

on her knee.

(*Ladies*)

Our la - dy's treas - ure,

mf

her hope and pleas - ure, Soft - ly lies rest - ing on her knee.

Fine.

* *For melody turn back to* ⊕

mf

O may he ev - er bring them joy, Suc - cess and health at -

mf

tend their boy, Thro' all the years that are to be;

Thro' all the

(*Chorus*) Of flow'rs the fair - est, of gems the rar - est,

p

tr

ALTOS
(*Chorus*)

TREBLE

years that are to be.

Of flow'rs the fair - est, of

p

mf

of gems the rar - est, Sweet as the blos - som on the

gems

mf

(*Soloist*)

O may he ev - er bring them joy; Suc-cess and health at-

tree.

mf

tend their boy Thro' all the years that are to be;

(*Ladies 8va lower*)

tr

Of flow'rs the

p

D.S.

Thro' all the years that are to be.

fair - est, of gems the rar - est,

tr

D.S.

No. 15. Recitative.

BASS.

Thank goodness that is o-ver. I hate these city tunes. Much more, and I should have been

sleep-ing. Come now, let us sing a good old-fash-ioned air.

No. 16. Chorus. "If fortune had made me the master."

Allegretto.

Tenor I.

Tenor II.

Bass I.

Bass II.

mf

If

mf

If

Allegretto.

mf

p

I'd

p

I'd

mf

for-tune had made me the mas - ter And rich-es and cas-tle were mine. I'd

p

for-tune had made me the mas - ter And rich-es and cas-tle were mine. I'd

on - ly get up, get up in the morn-ing Pro - vid - ed the wea-ther was

on - ly get up, get up in the morn-ing Pro - vid - ed the wea-ther was

on - ly get up in the morn - ing Pro - vid - ed the wea-ther was

on - ly get up in the morn - ing Pro - vid - ed the wea-ther was

mf

fine. Of food and wine I'd have good store, And

mf

fine. Of food and wine I'd have good store, And

p

fine. Of food and wine I'd have good store, And

fine. Of food and wine I'd have good store, And

when 'twas done I'd send for more, If for - tune had made, had

p

when 'twas done I'd send for more, If for - tune had made, had

p

when 'twas done I'd send for more, If for - tune had made me the

mf

when 'twas done I'd send for more, If for - tune had made me the

p

made me the mas-ter, And rich-es and cas-tle were mine.

made me the mas-ter, And rich-es and cas-tle were mine.

mas - - ter, And rich-es and cas-tle were mine.

mas - - ter, And rich-es and cas-tle were mine.

Soprano I.

Soprano II.

Contralto I.

Contralto II.

If

If

p I'd

p I'd

mf I'd

for-tune had on-ly been kind - er, And I were the la-dy so fair,

p I'd

for-tune had on-ly been kind - er, And I were the la-dy so fair,

al - ways have dress - es, have dress - es in plen - ty, And ride in a car-riage and

al - ways have dress - es, have dress - es in plen - ty, And ride in a car-riage and

al - ways have dress - es in plen - - ty, And ride in a car-riage and

al - ways have dress - es in plen - - ty, And ride in a car-riage and

mf

pair My ev' - ry wish should be o - beyed By

mf

pair My ev' - ry wish should be o - beyed By

p

pair My ev' - ry wish should be o - beyed By

pair My ev' - ry wish should be o - beyed By

serv - ing man and serv - ing maid, If for - tune had on - ly, had

serv - ing man and serv - ing maid, If for - tune had on - ly, had

serv - ing man and serv - ing maid, If for - tune had on - ly been

serv - ing man and serv - ing maid, If for - tune had on - ly been

on - ly been kind - er, And I were the la - dy so fair.

on - ly been kind - er, And I were the la - dy so fair.

kind - - er, And I were the la - dy so fair.

kind - - er, And I were the la - dy so fair.

Soprano.

Contralto.

Tenor.

Bass.

Meno

p

But

But

But

But

mosso.

for - tune, a - las, was not smil - ing When in - to this world we were

for - tune, a - las, was not smil - ing When in - to this world we were

for - tune, a - las, was not smil - ing When in - to this world

for - tune, a - las, was not smil - ing When in - to this world

p

cast, So la-bour and toil are our por - - tion, And

cast, So la-bour and toil are our por - - tion, And

we were cast, So la-bour and toil are our por - - tion, And

we were cast, So la-bour and toil are our por - - tion, And

Tempo primo.

each day is much like the last. But we can still be

each day is much like the last. But we can still be

each day is much like the last. But we can be mer-ry and

each day is much like the last. But we can still be

mer-ry and gay When for - tune brings us a hol - i - day,

mer-ry and gay When for - tune brings us a hol - i - day, Tho'

gay When for - tune brings hol - i - day, Tho'

mer-ry and gay When for - tune brings us a hol - i - day, Tho'

A - las, was not smiling When in-to this world we were cast.

for-tune, a - las, was not smil - ing When in-to this world we were cast.

for-tune, a - las, was not smil - ing When in-to this world we were cast.

for-tune, a - las, was not smil - ing When in-to this world we were cast.

No. 17. Recitative.

SOPRANO. Andante.

"And I were the la-dy so fair." These country airs we love so well I fear will greatly

p

p

shock the ci-ty la-dies. No mat-ter! We'll have anoth-er and try to sing it bet-ter.

No. 18. "Hey derry, down derry."

Chorus for Female Voices.

"Sweet Spring is advancing" in the School Version.

Andantino

Soprano I.

Soprano II.

Contralto.

mf

Hey der - ry, down
Hey der - ry, down

Hey — der-ry, down
Hey — der-ry, down

Hey der - ry, down
Hey der - ry, down

p

mf

der - ry, young maids may not woo, Then if they would mar - ry, pray
der - ry, young maid-ens grow old, But we will be mer - ry, tho'

— der-ry, young maids may not woo, Then if they would mar - ry, pray
— der-ry, young maid-ens grow old, But we will be mer - ry, tho'

der - ry, young maids may not woo, Then if they would mar - ry, pray
der - ry, young maid-ens grow old, But we will be mer - ry, tho'

what should they do? A - las and a - lack, Young maid-ens are
moth - ers should scold. To lov - ers we say, Hey der - ry, down

what should they do? A - las and a - lack, Young maidens are
moth - ers should scold. To lov - ers we say, Hey der-ry, down

what should they do? A - las and a - lack, Young maidens are
moth - ers should scold. To lov - ers we say, Hey der-ry, down

ma - ny, And lov - ers are few. Young maid - ens are ma - ny, And
der - ry, hey der - ry, down dey. Hey der - ry, down der - ry, hey

ma - ny, And lov - ers are few. Young maidens are ma - ny, And
der - ry, hey der - ry, down dey. Hey der - ry, down der - ry, hey

ma - ny, And lov - ers are few. Young maidens are ma - ny, And
der - ry, hey der - ry, down dey. Hey der - ry, down der - ry, hey

1. *D.C.* 2.

lov - ers are few. few.
der - ry, down dey. dey.

lov - ers are few. few.
der - ry, down dey. dey.

lov - ers are few. few.
der - ry, down dey. dey.

D.C.

No. 19. Recitative.

BASS.

Per-haps you're right! Peas-ant airs suit peas-ant ears. Now

lis-ten! and I will sing you a song to please the gen-try.

No. 20. Aria. "Good fellows, be merry."

Allegro.

BASS.

mf

f

Good fel - lows, be mer - ry, let laugh-ter re - sound,

f

mf

f

Good fel - lows, be mer - ry, let

laugh-ter re - sound, good fel - lows, be mer - ry,

mf

good fel - lows, be mer - ry, let laugh-ter re - sound, let

P.C.

laugh - - - - - - - - ter re - sound, good fel - lows,

be mer - ry, good fel - - - - lows, be

mer - - - - ry, good fel - lows, be mer - ry, let laugh - -

- - - - - - - - - ter, let laugh-ter re - sound.

mf *tr*

Good fel - - - - - - - - lows, be mer ry, good

mf

(*Men*) 𝄋 (*Men unison*)

fel - lows, be mer - ry, be mer - ry, be mer - ry, good fel - lows, be

mer - ry, let laugh - ter re - sound, good fel - lows be

mer - ry, let laugh - - - - ter, let laugh - ter re -

Solo.

-sound, good fel - lows be mer - ry, let laugh-ter re - sound, let

cresc.

laugh - - - - - - - - - - - - ter re -

p

cresc.

sound, let laugh - ter re - sound.

rall.

f

Moderato.

For a heart that's light and gay Can make bright the

Fine. *mf*

dark - est day; So come let mirth a - bound, so

come let mirth a - bound. For a heart that's light and

gay Can make bright the dark - est day; So come

let mirth a - bound, so come let mirth a - bound, so come,

(let

A cut may be made from ⊕ to ⊕. *This section is omitted in the School Version.*

P. C.

so come let mirth a - bound. For a heart that's light and

gay Can make bright the dark - est day;

So come, let mirth a - bound, so come, let mirth a -

bound, so come, so come let mirth a - bound, so come let mirth

D.C. al Fine or D.S.

mirth) a - bound, so come let mirth a - bound, let mirth a - bound.

D.C. al Fine.

P.C.

No. 21. Recitative.

SOPRANO or TENOR.

And now I think we've had e - nough.

BASS.

Yes, yes, it is

SOPRANO.

time to be gone. 'Tis thirsty work this singing. Quite true! * One more and then we fin-ish.

A dance

Attacca

No. 22. Chorus. "And now 'tis time to go."

Male Voices.

Moderato.

f

Tenor I. *f*

And now 'tis time to go and spend an hour or

Tenor II. *f*

A sur - ly lout is he who loves not jol - li -

And now 'tis time to go and spend an hour or

A sur - ly lout is he who loves not jol - li -

Bass I.

Bass II.

And now 'tis time to go and spend an

A sur - ly lout is he who loves not

*The Ballet may be introduced after this number.

Nos. 21 and 22 omitted in School Version.

so In drink - - - - - ing, And
-ty And drink - - - - - ing, A

so In drink - - - - - ing, Now 'tis time to
-ty And drink - - - - - ing, A sur - ly lout is

Now 'tis time to go and spend an
Sur - ly lout is he who loves not

hour or so In drink - - - - - - - ing, Now 'tis time to
jol - li - ty And drink - - - - - - - ing, Sur - ly lout is

now 'tis time to go, And now 'tis time to go and
sur - ly lout is he, a sur - ly lout is he who

go and spend an hour or so, an hour or so in
he a sur - ly lout is he who loves not jol - li -

hour or so in drink - ing, and spend an hour or
jol - li - ty and drink - ing, who loves not jol - li -

go and spend an hour or so in drink - - -
he a sur - - ly lout is he who loves not

spend an hour or so in drink - ing; Who thirsty is, come
loves not jol - li - ty and drink - ing. So let us all be

drink - ing, in drink - - - - ing; Who thirsty is, come
-ty and drink - - - - ing. So let us all be

so in drink - - - - ing; Who
-ty and drink - - - - ing. So

- ing, in drink - - - - ing; Who
jol - li - ty and drink - - - - ing. So

fol - low, I know an inn close by, where good wine they sup -
mer - ry, For no one can de - ny that cares and trou-bles

fol - low, I know an inn close by, where good wine they sup -
mer - ry, For no one can de - ny that cares and trou-bles

thirs - ty is, come fol - low, I know an inn close by,
let us all be mer - ry, For no one can de - ny

thirs - ty is, come fol - low, I know, I know an inn close by, where
let us all be mer - ry, For no one, no one can de - ny that

-ply For drink - - - - ing; Who
fly When drink - - - - ing; So

-ply For drink - - - - ing; Who is thirs-ty,
fly When drink - - - - ing, When drink-ing,

I know an inn close by, Who
No one can de - ny, So

good wine they sup - ply For drink - - - ing; Who is
cares and trou-bles fly When drink - - - ing, When

thirs - ty is, come fol - low, I know an inn close by, where
let us all be mer - ry, For no one can de - ny that

come fol - low, I know an inn close by, where
when drink-ing, For no one can de - ny that

thirs - ty is, come fol - low, I know an inn close by, where
let us all be mer - ry, For no one can de - ny that

thirs - ty come fol - low, I know an inn close by, I know an
drink - ing, when drink - ing, For no one can de - ny, for no one

D.C. for Ver. 2.

good wine, where good wine they sup - ply For drink - ing.
cares, that cares and trou-bles fly When drink - ing.

good wine they sup - ply, they sup - ply For drink - - ing.
cares and troubles fly, trou-bles fly When drink - - ing.

good wine they sup - ply For drink - - ing.
cares and trou-bles fly When drink - - ing.

inn close by, where good wine they sup - ply For drink - - ing.
can de - ny that cares and trou-bles fly When drink - - ing.

sf

No. 23. Recitative.

BASS. *SOPRANO or TENOR.*

Lead on! I fol-low. The happiest days must have an end-ing. So let us to the

BASS.

vil-lage tav-ern go, while yet your steps are steady. In-deed a wise suggestion. Come,

neigh-bours! 'Tis not ev'-ry day we can drink for nothing.

No. 24. Chorus. "Now let us to the bagpipe's sound."

from "The Peasant Cantata"
Ed. H. E. Baker and
J. Michael Diack.

Allegro.

mf 2nd time p

Sop. Now let us to the bag - pipe's sound, The

Con. Now let us to the bag - pipe's sound, The

Ten. Now let us to the bag - pipe's sound, The

Bass Now let us to the bag - pipe's sound, The

Allegro.

f *mf*

merry, merry, merry, merry, merry, merry sound, Tread out a meas - ure gay.

merry, merry, merry, merry, merry, merry sound, Tread out a meas-ure gay.

merry, merry, merry, merry, merry, merry sound, Tread out a meas-ure gay.

merry, merry, merry, merry, merry, merry sound, Tread out a meas-ure gay.

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P. C.

mf 2nd time p. gradually diminishing to the end.

With heart and voice let all a - gree To wish our lord pros - per i - ty; Long life and health, suc-

With heart and voice let all a - gree To wish our lord pros - per i - ty; Long life and health, suc-

With heart and voice let all a - gree To wish our lord pros - per i - ty; Long life and health, suc-

cess and wealth At - tend him where - so - e'er he be. Now let us to the

cess and wealth At - tend him where - so - e'er he be. Now let us to the

cess and wealth At - tend him where - so - e'er he be. Now let us to the

cess and wealth At - tend him where - so - e'er he be. Now let us to the

bag-pipe's sound, The merry, merry, merry, merry, merry, merry sound, Tread out a meas-ure gay.

bag-pipe's sound, The merry, merry, merry, merry, merry, merry sound, Tread out a measure gay.

bag-pipe's sound, The merry, merry, merry, merry, merry, merry sound, Tread out a measure gay.

bag-pipe's sound, The merry, merry, merry, merry, merry, merry sound, Tread out a measure gay.

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CONTENTS.

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Solo and Chorus,	O for the wings of a dove.
Hymn, - -	Jesus, lover of my soul.
Quartet, - -	Cast thy burden upon the Lord.
Solo and Chorus, -	He counteth all your sorrows.
Duet and Chorus,	I waited for the Lord.
Psalm, - -	I waited for the Lord, my God.
Chorus, - -	Come unto Him.
Solo, - - -	O rest in the Lord.
Chorus, - -	He that shall endure.
Solo, - -	For the mountains shall depart.
Chorus, - -	He watching over Israel.
Hymn, - -	Lead, kindly light.
Chorus, - -	All that hath life and breath.
Hymn, - -	Now thank we all our God.

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Alto Solo and Chorus, -	Lord, how long.
Tenor Solo, -	The sorrows of death.
Chorus, - -	The night is departing.
Choral, - -	O Thou, the true and only Light.
Tenor or Soprano Solo and Chorus,	O come, let us worship.
Alto Solo and Chorus, -	O King of Mercy.
Baritone Solo and Chorus, -	O Jesus, I have promised.
Soprano Solo and Chorus, -	Love Divine.
Tenor Solo, -	If with all your hearts.
Unison Chorus, -	Courage, brother.
Chorus, - -	Be not afraid.

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